Old Masters

THE AMERICAN ART ASSOCIATION

Managers

Sale by Auction

Friday Evening, Feb. 19th

THE

PAULIG COLLECTION

OF

OLD MASTERS

COPY OF

Certificate of Guarantee

BY

CARL TRIEPEL

ROYAL EXPERT

BERLIN

THIS IS TO CERTIFY that I have thoroughly examined the Eighty-Four (84) Paintings, described in detail in the annexed list, previous to being shipped. By virtue of such examination, I make declaration, in my capacity as Royal Expert for Antique and Modern Paintings, that all the paintings enumerated in the list, from No. 1 to No. 81 inclusive, are **unquestionably originals.**

The names of the several Artists are correctly given on all the paintings, while No. 37 is, in my opinion, not by Ludovico, but by Agostino Caracci. Owing to the great similarity of the methods of these two artists, this can be ascertained only by a very thorough investigation. Most of the paintings have for a long time been known and valued in the learned artistic circles of Germany.

Regarding their artistic qualities, as well as in regard to their artistic and market value, the following are, in my opinion, to be enumerated as the most prominent :

78. Jan Van Goyen.

16. A. Van der Neer.

75. Salomon Koninck.

77. J. G. Cuyp.

17. Barent-Fabritius. This painting was formerly considered a Rembrandt until more recent investigations demonstrated that it was unquestionably an original by that incomparable pupil of Rembrandt.

18. A. Canaletto.

57. **Caspar de Crayer.** A similar larger painting by this artist treating the same subject is found under No. 868 of the Catalogue in the Berlin Museum.

76. **Jan de Heem.**

20. **Corn. Janssens Van Ceulen.**

21. **Jacob Van der Ulft.**

52. **Frans Snyders.**

66 and 67. **Salvator Rosa.**

68. **Palma Vecchio.** A principal work of this great artist.

69. **Andrea Salanio.**

70. **Caracci.**

71. **Jacob Van Ochtervelt.**

50. **Albrecht Dürer.** A real gem of old German art.

As very excellent Paintings, partly emanating from very rare Artists, I wish to mention the following:

74. **J. Buekelear.**

19. **A. Colonia.**

64. **Jan. Van Huysum.**

15. **J. Van der Meer of Haarlem.**

65. **Isaac de Moucheron.**

22. **A. Palamedes.**

31. **David Teniers, the Elder.**

55 and 56. **J. M. Metz.**

13. **Domenico Veneziano.**

79. **Pieter Van Boule.**

11. **Jan. Asselyn.**

61, 62 and 63. G. B. Tiepolo.

The two sketches of heads by Tiepolo are among the most intellectual ever painted.

8. Roger Van der Weyden.

6 and 7. François Garre.

27. Govert Flinck.

28. Jan. Fyt.

60. Frans. Porbus.

4. J. Rombouts.

48. Pieter Neefs the Elder.

81. A. Storck.

38. Jacob Toornevliet.

39. A. Pynacker.

40 and 41. Cornelis Schut, Jr.

73. Karel Ruthardt.

72. Nicolaas Maes.

The other paintings not specially mentioned here are also excellent characteristic works of the several artists.

The preservation of the paintings is on the whole excellent. Some of them have undergone a restoration, which, in the case of old paintings, is sometimes unavoidable for the sake of better preservation—all the European picture galleries employing restorers for the preservation of their art treasures.

BERLIN, Dec. 15th, 1891.

(Signed)

CARL TRIEPEL.

KARL TRIEPEL BERLIN
K. EXPERT

CATALOGUE

OF A

COLLECTION OF OIL PAINTINGS

ATTRIBUTED TO THE

OLD MASTERS

OF THE

DUTCH AND ITALIAN SCHOOLS

OWNED BY

FRIED. PAULIG

GRÜNBERG, SILESIA, GERMANY

TO BE SOLD BY AUCTION, WITHOUT RESERVE

ON FRIDAY EVENING, FEBRUARY 19

BEGINNING PROMPTLY AT EIGHT O'CLOCK

AT THE AMERICAN ART GALLERIES

6 EAST 23D ST., MADISON SQUARE, SOUTH

WHERE THE PAINTINGS ARE NOW ON PUBLIC EXHIBITION

THOMAS E. KIRBY, AUCTIONEER

THE AMERICAN ART ASSOCIATION, MANAGERS

1892

Press of J. J. Little & Co.,
Astor Place, New York.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOS. E. KIRBY, AUCTIONEER.

CATALOGUE.

Measurements are given in inches, the first figures indicating height.

No. 1.

F. T. GOUT.

This artist appears to have been a Flamand, of Brabant, and to have either studied under or worked on the inspiration of Poussin, of whom he was a contemporary.

THE GYPSY CAMP.

12 x 14½.

In a rocky pass, overshadowed by crags upon the right, a group of gypsies, or more likely pure banditti, are dividing the spoil of some recent foray, in the security of solitude in their almost inaccessible retreat.

No. 2.

THEOBALD MICHAU.

This artist was born at Tournay, in 1676. He studied first in Brussels and afterward settled in Antwerp, where he died. He was a painter of landscape and the figure, and as such enjoyed a prosperous career. His death occurred in 1765.

THE PROCESSION OF MARY.

11 x 14½.

A procession in honor of the Virgin is passing through a village street toward a church which is in the foreground at the left. In the distance is the feudal castle of which the village is an appanage.

No. 3.

WILH. KLAASZ HEDA.

This artist, who was the dean of the guild at Haarlem for twenty years, was born in that city in 1594. He painted still-life subjects, but often also rose to the superior level of historical composition. His death occurred about 1678 or 1679.

STILL LIFE.

18 x 23.

A group of flagons, drinking cups, chalices, and goblets on a table.

No. 4.

J. ROMBOUTS.

This landscape painter, in the style of Ruysdael and Hobbema, was probably a native of Haarlem. At any rate, he was received into the guild of that city in 1652 and painted there as late as 1660, at about which period he passes out of the records.

WINTER LANDSCAPE.

$12\frac{1}{2}$ x 17.

Upon a frozen canal or stream at the right skaters are exercising themselves. At the left a bridge crosses the stream, and in the middle plane beyond the bridge are the houses of a village and some trees whose bare branches glitter with icy rime.

No. 5.

ANTHONY JANSZ VAN DER CROOS.

This is the younger painter of the same name. His history is obscure, but his pictures extend between 1643 and 1667. He was a painter of landscapes, towns, canals, and sea-views with shipping, somewhat in the manner of Van Goyen, and seems to have been born or to have worked and died at The Hague, where all his subjects are located.

CANAL SCENE.

$5\frac{3}{4}$ x $7\frac{1}{4}$.

In the immediate foreground, on the right, three fishermen are landing their boat on the bank. The canal which crosses the picture is animated by boats and sailing craft, and on the farther shore the houses of a town are seen by the light of a clear sunset.

No. 6.

FRANÇOIS CARRÉ.

Born in Friesland in 1630, this artist's works depict his native landscapes and village life and character. He painted so slowly and carefully that his productiveness was limited, and his short life left only a comparatively few works behind it. He died in 1669.

TAVERN INTERIOR.

$10\frac{1}{4} \times 8\frac{3}{4}$.

Three peasants are engaged in jollification around a table in a humble Dutch pot-house. The hostess looks on behind the group, and in a doorway in the background appears a man who makes a gesture as if warning the party to be less noisy.

No. 7.

DOMESTIC INTERIOR.

$10\frac{1}{4} \times 8\frac{3}{4}$.

In the kitchen of a Dutch peasant's house a mother, seated in the foreground, soothes her child to sleep, while a man, standing in front of the open chimney-place behind her, holds up a cloth to dry or warm it by the fire.

No. 8.

ROGER VAN DER WEYDEN.

Born at Tournay about 1399, this artist settled in Brussels as a painter of history and portraits about 1435. He was the founder of the school of Brabant, and enjoyed high favor from the Burgundian court. He died in Brussels in 1464.

MALE PORTRAIT.

$4\frac{1}{4} \times 2\frac{3}{4}$.

The portrait of a Flemish gentleman, wearing a dull red surtout and a tall cap of red cloth. His hands are crossed in front of him as if resting on a stick. A landscape is seen through a window at the left.

No. 9.

BARTHEL BEHAM.

This pupil of the great Albrecht Durer was born at Nuremberg in 1502. He painted historical and portrait pieces, and was well known as an engraver. He was exiled from Germany on the charge of heresy in 1524 and settled in Venice, where he died in 1540.

PORTRAIT OF QUEEN ANNE.

10 x $7\frac{1}{4}$.

A portrait head and bust of Queen Anne of Bavaria at the age of seventeen. The face shows a patrician type of girlhood. The head and bust are adorned with costly jewels, and the natural character and expression are rendered with the quaint fidelity of the best mediæval art.

No. 10.

FRANS FRANKEN.

There are thirty painters of the name of Franken recorded in the history of Flemish art. Francis Franken, the second of that baptismal name, was born in Antwerp in 1581, and became distinguished as a painter of historical and religious pictures. He died in 1642.

THE ASCENSION OF THE VIRGIN.

16½ x 13½.

In the foreground mourning saints and ecclesiastics are gathered around the empty sarcophagus, which stands, open and tenantless, between the astonished groups. In the sky above, the translated tenant of the sepulchre kneels in prayer, blessed and crowned by the Saviour and the Deity, while the dove hovers over her head, in a glory of golden light.

No. 11.

JAN ASSELYN.

This gifted pupil of Esaias van der Velde was born at Diepen in 1610. In 1630 he went to Italy, where he remained for fifteen years, and won fame by his paintings of Italian landscapes and ruins enlivened with groups of figures and cattle. He returned to Holland in 1645, and died in Amsterdam in 1660.

LANDSCAPE SCENE.

18½ x 17½.

The foreground is occupied by one of those massive Italian ruins which mark the course of the great aqueduct constructed by the Romans. Under the gloomy and crumbling arches travellers and peasants advance and drive their flocks toward the sunlit landscape which forms the background. The scene is a well-known site in the vicinity of the city of Rome.

No. 12.

CARNELIS SAFT-LEVEN.

This artist was the younger brother of Herman Saft-Leven, born in Rotterdam about 1612, and was chiefly distinguished as a painter of still-life, especially of poultry, with figures truly rendered from close observation of nature. He died in Rotterdam about 1682.

KITCHEN SCENE.

$7\frac{3}{4} \times 9\frac{1}{4}$.

A miscellaneous collection of vegetables and other food products have been brought in from the market to the kitchen. A predatory duck is filching milk from a pan, while the kitchen-boy endeavors to drive the marauder away.

No. 13.

DOMENICO VENEZIANO.

This artist, of whose birth and education nothing is known, was probably born in Venice about 1390. He painted frescoes in oil, being one of the earliest Italian painters to use this medium, and died in Florence in 1461.

THE TORTURE OF CHRIST.

$15\frac{3}{4} \times 12\frac{1}{2}$.

The Saviour is shown in the centre, with his hands bound behind him to a column. His figure is nude with the exception of a white cloth about the loins, and his head, which is upturned, with an expression of resignation and forgiveness on the face, is surrounded by a golden halo. He is being scourged with whips and bunches of thorn by brutal soldiers, while in the background Pilate is seen on his throne with other figures, many of whom express horror and disgust at the shameful martyrdom of the divine Victim. The scene is the interior of a palace, at the left of which a glimpse of landscape and sky is obtained. Two angels hover over the head of the tortured Redeemer.

No. 14.

JAN LIEVENS.

Born at Leyden, and a pupil of Lastman, this artist was a bosom friend and comrade of the great Rembrandt, and also preserved strong bonds of friendship with Van Dyck, whom he met when he visited England, to paint portraits of the nobility. The influence of Van Dyck is perhaps stronger in his portraits than that of Rembrandt, although both masters esteemed him highly. He died at Antwerp in 1663.

PORTRAIT OF AN OLD MAN.

17 x 13½.

He is seen nearly at full front, with his head slightly inclined forward, so that the full light of the picture falls upon his forehead. He wears a full beard, and the type of character is venerable and of the serene dignity of advanced old age.

No. 15.

JAN VAN DER MEER VON HAARLEM.

Born in Haarlem in 1628, this artist was a pupil of Jacob de Wet and painted views of Holland scenery with delicate light effects and excellent figures. He was a gentle and appreciative student of nature, and held high office in the guild of his native city. He died in 1691.

LANDSCAPE.

19 x 13½.

From a hilly foreground at the right one looks upon a cultivated plain, which is traversed by a river on which vessels are sailing. A farmhouse under trees is seen on the right, and at the left are figures. The sky is windy with large and dignified masses of cloud.

No. 16.

AART VAN DER NEER.

Born at Amsterdam in 1619, this artist was the father of moonlight landscape painting in Holland. He possessed a fine poetic sensibility in the rendition of the rivers, canals, cottages, and village scenes, which make up the characteristic landscapes of his native land. He died in his native city in 1683.

MOONLIGHT LANDSCAPE.

$23\frac{3}{4}$ x 34.

A placid stream crosses the middle ground, on the farther bank of which is a line of trees, interspersed with the scattered habitations of a village, with a church toward the left, behind whose tower the moon rises in a clouded sky. The foreground is a level shore, crossed by a rustic fence, through a gate in which a male and a female figure are passing. The tender obscurity of early evening invests the scene without rendering it either sombre or gloomy.

No. 17.

BARENT-FABRITIUS.

Born about 1620 in the vicinity of Leyden, this artist became a pupil of Rembrandt, and a successful painter of portraits and historical pieces. He was so highly esteemed in his time, that he was received into the guild of Leyden in 1658. The date of his death is unknown, but it is supposed to be about 1672.

THE CIRCUMCISION OF CHRIST.

$35\frac{1}{2}$ x 48.

The infant Saviour is held upon a table, which stands upon a dais in the Temple, by one priest in ceremonial robes, while another in his vesture of office is about to perform the office indicated by the title. The high priest, in full paraphernalia, is enthroned behind this group, and in front of the steps leading to the platform Mary and Joseph are seen, with some young girls adorned with flowers.

No. 18.

ANTONIO CANALETTO.

This artist was the son of a painter of theatrical scenery, and was born in Venice in 1697. He studied under his father and later in Rome, and made two visits to England, where many of his best pictures form part of great collections. He finally settled in Venice, where he devoted himself to painting picturesque views of that city in all its aspects, its canals, bridges, public places, palaces, and churches, and carnival scenes full of figures. He died in Venice in 1768.

CANAL SCENE, VENICE.

28 x 42.

A portion of the Grand Canal is shown crowded with mercantile and fishing craft and gondolas. The light proceeds from the right, and the houses on that bank of the canal are in shadow, while those on the left are illuminated by the sunshine.

No. 19.

ADAM COLONIA.

Born in Rotterdam in 1634, this artist was an esteemed painter of his time. He painted landscape and the figure, with cattle, and was patronized by Royalty itself. He died in 1675.

HARBOR AND SHORE SCENE.

30¼ x 36¾.

In the foreground at the left, at the entrance to a castellated building, built upon a stone quay at the water's edge, is a lady, richly dressed, and mounted on a mule, who gives directions to her maid and her serving man, while a cavalier looks on. A herd of sheep and goats, awaiting the vessel which is to transport them, occupies the beach in the foreground at the centre and right, and in the harbor vessels are seen under sail.

No. 20.

CORNELIUS JANSSENS VAN CEULEN.

It is supposed that this artist was born in Amsterdam, in 1590. He was well-known in England in 1618 and later, where his portraits of the nobility and high personages were much appreciated. He seems to have remained in Great Britain until 1648. Later we find him in Holland, with a studio in Amsterdam in which he practised the art of a portrait painter with profit to his patrons and himself, until his death in 1665.

PORTRAIT OF A MAN.

31 x 25.

The figure is that of a man who has just passed the middle age. His curling hair and beard are silvered. He is shown standing at half length in a dark costume, with a white collar, and with his left hand resting on his breast. His figure is directed toward the right of the canvas.

No. 21.

JACOB VAN DER ULFT.

This distinguished painter of landscape and architecture, as well as of many beautiful pieces of Dutch scenery, was born at Gorinchem, in 1627. He was undoubtedly a pupil of Jan Both, and probably visited Italy in his master's company. His best pictures are of Italian landscapes and ruins. He, however, did most of his work in his native city, where he died in 1688.

ITALIAN LANDSCAPE.

$23\frac{1}{2}$ x $32\frac{1}{4}$.

The foreground is divided by a stream, which loses itself in perspective from the right to the left. This stream is crossed by a stone bridge, over which a man is riding on horseback. Other figures enliven the foreground, and in the middle ground at the right are the massive ruins of the buildings of an ancient Italian city, lighted by sunlight from the left.

No. 22.

ANTHONY PALAMEDES.

Born at Delft about 1601, this artist became noted as a genre and portrait painter through the instructions of his father. He later acquired the influence of Mirevelt and of Frans Hals, and in 1621 was adjudged so good a painter that he was received into the guild of Delft. He painted quite a number of figures in the architectural scenes of Dierck Van Dalen, but his original pictures are of the highest esteem. He died in Delft, in 1628.

A CAMP SCENE.

20½ x 26½.

The foreground is entirely occupied by an encampment of tents, at the right of which, in front of a sutler's tent, soldiers are drinking and gaming. Mounted soldiers watch the game, and the scene is diversified and animated by groups and figures of the guardsmen, men-at-arms, camp-followers, and other rabble, male and female, who made up the *personnel* of a cantonment of mercenaries in the seventeenth century.

No. 23.

ALESSANDRO VAROTARI.

This artist, who is better known as Il Padovanino, was the son of a German and architect who settled in Padua, where Varotari was born in 1590. He studied and followed after Titian with much success as a colorist. He died in 1650.

SUSANNAH AT THE BATH.

20 x 27.

Susannah is seated in profile, in the centre, her figure turned toward the right and her feet in the water of a rustic pool. At the left, behind her, the intruding elders contemplate her unveiled charms, to which one draws the attention of the other by a gesture of admiration.

No. 24.

STEFANO MARQUEZ.

Born at Estremadura about 1655, this artist was largely influenced by the works of Murillo, who had been the master of his uncle, under whom he studied. He died at Seville in 1720.

THE MADONNA, WITH THE CHRIST-CHILD.

30½ x 24½.

The Madonna is seated, supporting the infant Jesus in her arms. At her knee, on the right, is seen the little St. John, bearing an inscribed scroll and looking up in loving adoration at the Redeemer.

No. 25.

PIERRE FRANCESCO CITTADINI.

This artist, born at Milan in 1616, and a follower of the school of Guido, began as a painter of historical and religious compositions, but later turned his attention to the delineation of still life, in which he won wide repute and patronage, especially by his pictures of dead game, flowers and fruit. He died in 1682.

FRUIT PIECE.

25½ x 33½.

A rich group of pomegranates, pears, grapes of various species, and other fruit painted in the dimensions of nature.

No. 26.

FRED. VAN FALKENBURG.

Of this artist little is known save that he lived and worked in Antwerp at the commencement of the seventeenth century, and that he made many of his studies in the craggy and wild scenery of the upper Rhine.

ROMANTIC LANDSCAPE.

26½ x 38¾.

A thunderstorm is passing away, over a country broken by beetling crags and precipitous mountain sides, on which are ruinous ancient castles and buildings. Through a deep gorge at the left flows a river, on which are boats and rafts, and in the middle ground are a bridge and some houses. Gleams of light breaking through the clouds illuminate the savage scene, and a rainbow shows in the sky.

No. 27.

GOVERT FLINCK.

This distinguished pupil of Rembrandt was born at Cleves, in 1615. He painted so closely to his master that many of his early pictures have been mistaken for Rembrandt's, and indeed, it is likely that he worked in conjunction with his master on many works for which Rembrandt now obtains sole credit. After separating from his master he changed his style and color entirely, however. He remained in association with Rembrandt until 1638, and died in Amsterdam in 1660.

OLD MAN AND CAT.

26 x 20½.

An old man, seated at a table, reading a manuscript with the aid of eyeglasses, turns angrily to rebuke a cat, which has leaped upon the table and is playing with a dead bird which lies at its master's elbow.

No. 28.

JAN FYT.

A native of Antwerp, where he was born in 1611, this artist ranks next to his master Snyders as the greatest animal painter of the Flemish school. He painted many of the animal accessories in the pictures of Van Dyck and Jordaens. He visited and painted in France and Italy, and died in his native city in 1661.

AFTER THE HUNT.

$22\frac{1}{2}$ x $32\frac{1}{4}$.

The trophies of a successful battue are heaped up at the edge of a forest in a lordly park, in the shape of furred and feathered game of every species. At the left a lady is seated, examining some of the victims of the huntsman's skill, and a hound, weary from the chase, rests at her feet. On the right, a huntsman is sorting over and arranging the game.

No. 29.

COCK AND HENS.

$34\frac{1}{4}$ x 40.

A gallant rooster marshals his family in the poultry-yard of a farm, under the shadow of a rustic fence. One hen drinks from a pan on the ground, while the others watch their lord and master as he struts among them.

No. 30.

AART DE GELDER.

Born at Dordrecht, this artist was a pupil of Samuel Van Hoogstraten and of Rembrandt. He was a fine colorist and a bold technician. He worked most of his life in Amsterdam, but returned to his native city to die in 1727.

PORTRAIT.

29¾ x 21½.

The head of a very old man, with a white beard, painted in heroic size. He wears a cap with a feather fastened by a jewel, such as distinguished persons of the patrician class wore in the Low Countries at the period.

No. 31.

DAVID TENIERS (the elder).

The elder Teniers was born in Antwerp in 1582. He painted genre landscape and historical pictures with equal facility, and executed a number of religious and biblical subjects. He studied in Rome and held a dignified position in the Antwerp guild, but he is best known to-day, outside of the choice collections of Europe, by the fame of his great son, the peasant painter Teniers. This noble patriarch of art passed away in his native city in 1649.

THE TEMPTATION OF HOLY ANTHONY.

15 x 22.

The persecuted saint is seen in a rocky cavern in the midst of a savage wilderness. Upon a stone, which serves him for a seat, he rests, with his breviary in his hand, before a massive rock, which serves him at once as study-table and altar. The cardinal temptation appears before him in the semblance of a beauteous maiden, who offers him a goblet to tempt his fevered lips. Her character is betrayed by the talons of a vulture, which are seen under her skirt instead of feet, while hideous and grotesquely horrible creatures of the nether regions assist her in besetting the heroic hermit.

No. 32.

ADRIAN VAN DER WERFF.

Born near Rotterdam in 1659, this artist studied under Cornelis Piccolett and under Eglon van der Neer. After this he became a painter of great repute, and through the favor of the Elector Palatine John William was made court painter and a knight. After enjoying every honor which his art could bring him he died in Rotterdam in 1722.

VENUS AND CUPID.

14½ x 11½.

Venus is seated in a sylvan bower, her charms but slightly veiled by a drapery at her hips. Behind her, on the right, her roguish familiar, Cupid, sharpens his darts upon a stone. At her feet two doves, billing and cooing, denote the legendary vocation of their mistress and her trickish little attendant.

No. 33.

HERMAN SAFT-LEVEN.

A native of Rotterdam, born in 1609, this artist was a pupil of Jan Van Gorgen, but mainly instructed himself by painting from nature, especially along the Rhine, Meuse and Moselle rivers, of which his carefully executed pictures, enlivened by figures and animals, are a perfect panorama. He settled in Utrecht while yet a young man, and died there in 1685.

SCENERY ON THE RHINE.

9 x 12.

The foreground is a hillside, covered at the right with bushes. A road crosses it and extends through a rolling country, in the distance of which are seen the stately building of a cathedral, and the edifices of a town. In the road in the foreground are some figures.

No. 34.

PETER VAN BLOEMEN.

This artist, who is also known by the name of Standaart, was born in Antwerp in 1657. He was a pupil of Simon Van Doum, lived some years in Rome, and painted genre and battle pieces and landscape. He was made director of the Academy at Antwerp in 1699, and died there in 1720.

AN ENCAMPMENT.

14½ x 18.

A camp is pitched upon the outskirts of a village, whose houses are seen in the middle ground. At the left foreground a female camp-follower is seated, while two horses are foddering near by, and at the right a mounted soldier rides toward the open front of a sutler's tent.

No. 35.

BOUDEWYNS AND BOUT.

Adriaen Frans Boudewyns, born in Brussels in 1644, and Pieter Bout, born in the same city, in 1658, are largely known by their works in conjunction with each other, of which the landscapes were executed by the former and the figures by the latter. Boudewyns died in Brussels about 1699, and his friend and collaborateur speedily followed him to the grave about 1700.

LANDSCAPE WITH RIVER.

16 x 22.

Tall trees mark the entrance to a forest in the foreground at the right. A stream crosses the middle ground, and on its farther bank a church and houses are seen. Figures pass along a road in the foreground, and the landscape is in gathering shade under an evening sky.

No. 36.

FRANÇOIS BOUCHER.

This typical artist of the gayest period of Bourbonism in France, was born in Paris in 1703. He had no special instruction in art, but created a style of his own, which afforded a foundation for the work of many imitators. As a designer, an illustrator, a painter of genre and of decorative compositions, he exhibited equal facility, and his graceful touch redeemed the most commonplace subject he chose to depict. He died in Paris in 1770.

THE MARQUISE DE POMPADOUR.

$25\frac{3}{4} \times 31\frac{3}{4}$.

The famous favorite of Louis XV. is depicted in the character of Leda. She is seated in a park, fondling the swan in which her royal lover, like Jupiter of old, is supposed to be typified, and whose neck she has garlanded with flowers, while two cupids hover over her, one on each side.

No. 37.

FRENCH SCHOOL OF THE SEVENTEENTH CENTURY.

PORTRAIT OF A MAN.

34 x 17.

A half-length figure, probably of a philosopher or scholar, wearing a black coat, with a lace-embroidered collar and bushy black hair. The face is of an intelligent type and a keen and penetrating expression. The work is much in the manner of Mignard, though of a freer execution than is common with that artist.

No. 38.

JACOB TOORNEFLIET.

Born at Leyden in 1641, this artist studied in Rome and Venice before permanently settling in his native land. He made a specialty of history, genre and portraits. He died in Leyden in 1719.

THE RAPE OF THE SABINES.

38 x 34¾.

In the foreground the brutal soldiery of Rome are seen seizing upon the Sabine women, some of whom make a futile attempt at resistance. In the middle distance other groups carry out the idea of the subject, and assist in the wild and savage confusion of the tableau.

No. 39.

ADAM PYNACKER.

Born at Pynacker, near Delft, in 1641, this artist received the foundation of his professional education in Italy. His Italian landscapes are the most highly esteemed of his works. He died at Amsterdam in 1673.

ITALIAN LANDSCAPE.

29 x 35½.

Tall trees shadow the foreground at the right, which is approached from the left by a rustic bridge over which some peasants are passing. A distance of open country extends under a pleasant sky.

No. 40.

CORNELIS SCHUT,

The nephew of Cornelis Schut of Antwerp, was born in that city, but was taken to Spain as a lad by his father, who was a military engineer in the service of Philip IV. He settled at Seville, where, in 1660, he assisted to found the Academy, and became its director. He made Murillo his ideal in art. He died in Seville in 1675 or 1676.

MOSES STRIKING WATER FROM THE ROCK.

24½ x 31.

As told in chapter xvii. of the book "Exodus," Moses, at the command of the Almighty, smote water from the rock in Horeb to comfort the thirsty Israelites. The prophet has performed the miracle in the picture, and his followers crowd forward to enjoy the refreshing draught.

No. 41.

THE BRAZEN SERPENT.

24½ x 31.

In chapter xxi. of the "Book of Numbers," we learn how the Israelites, murmuring on their way to the land of Edom against the Almighty and against Moses in their carnal discontent, were punished by a plague of fiery serpents, and how they went to Moses and repented. "And Moses made a serpent of brass, and put it upon a pole; and it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." The picture is a vivid, literal rendition of this episode of scriptural history.

No. 42.

C. KELDER.

The prime of this artist appears to have been about the commencement of the eighteenth century, when he painted portraits in Belgium with success. His history, however, is lost, like that of many other painters of his period and country, in the obscurity which enveloped art between the decline of the old schools and the development of the new.

PORTRAIT OF AN OLD NOBLEMAN.

29¼ x 24.

He is represented seated at a table writing in a book. The figure is dignified, and the character well rendered.

No. 43.

PORTRAIT OF A NOBLEWOMAN.

29¼ x 24.

This seems to have been painted as a companion to the above. They are probably old family portraits. The lady is represented seated in a park, and the style and treatment are of the same period as those of the preceding work.

No. 44.

RENIER BRAKENBERG.

Born at Haarlem in 1649, and a pupil of Mommers and of Schendel, this artist worked much in the same manner of subject as Van Ostade. He died at Haarlem in 1702.

ITALIAN MARKET SCENE.

21 x 24¾.

The market or fair is held at the entrance to a town. At the right is the crumbling ruin of a triumphal arch. At the left a quack doctor holds forth on the platform of his booth, while his merry-andrew attracts attention to him by buffoonery. Buying and selling goes briskly on among the crowd in the foreground, and the vulgar rabble is honored by the presence of some of the gentry, who have come forth to amuse themselves by witnessing the scene.

No. 45.

JOOST VAN CRAESBECKE.

A native of Brabant, born at Neerlinter in 1606, this artist was a pupil of Adrian Brouwer. He was a baker by trade, and painted in his leisure time until, having acquired a modest competency, he retired from business and devoted his entire time to his art. He died in Brussels about 1662.

INTERIOR OF AN INN.

16¼ x 14.

Seated in the foreground, a reveller has fallen asleep in his chair. He stretches out at full length, snoring, while two companions behind him, who have resisted their potations better, watch him and jest at his condition.

No. 46.

CHRISTIAN WILHELM ERNST DIETRICH.

Born at Weimar in 1712, this artist was also known as Dietricy. His first master was his father, who was painter to the Saxon court. He painted history, genre, and landscape, and was patronized by Count Brühl, the leading German amateur of his day, and by the Elector of Saxony. His figure subjects, in the style of the old Dutch masters, enjoyed wide favor. He was a member of the Augsburg, Bologna, and Copenhagen Academies, and a professor at the Dresden Academy, and died in that city in 1774.

PORTRAIT OF A GIRL.

15½ x 12½.

The figure is seen at half length, full front, with the hands crossed at the waist. The type is Jewish. The hair falls in long ringlets from under a red cap, and the face has an expression as if the girl were speaking or singing.

No. 47.

PORTRAIT OF A JEWISH SCHOLAR.

11 x 8½.

A lifelike face, animated by a sardonic and sneering expression, is crowned by a curious cap, around which is twisted a phylactery or parchment scroll inscribed with a prayer. A fur-trimmed cloak covers the shoulders, and a gold chain is worn at the neck.

No. 48.

PETER NEEFS,

The son of the celebrated architectural painter, Peter Neefs the elder, was born in Antwerp in 1620. He studied under his father, and executed the same class of subjects, in which he is held by critical estimation to have excelled his parent. He died in Antwerp in 1675.

INTERIOR OF A CHURCH.

11 x 8½.

The main isle of a stately edifice is shown, with the light coming from the left, through columned arches, from lofty windows in the outer wall. The architecture is of the grave and simple style peculiar to the churches of the Netherlands before the introduction of the ornate fashions of the Renaissance.

No. 49.

JEAN MARC NATTIER.

Born in Paris in 1685, this artist won the first prize of the French Academy in 1700, and speedily became the most esteemed portrait painter of his time. In addition to his portraits he produced many historical pictures and other imaginative compositions of distinctive individuality, and he received every honor which the various states of Europe at that time could extend to an artist. He died in Paris in 1766.

PORTRAIT OF THE EMPRESS CATHERINE.

15½ x 13¾.

A portrait head of the Empress of Russia in her prime. Her face is of a haughtily voluptuous beauty. Her shoulders are bare, and a ringlet of her brown hair falls upon her left shoulder, while in her hair are jewels made to represent corn-flowers and ears of wheat, in enamel and gold.

No. 50.

ALBRECHT DÜRER,

The founder of the German school of painting, was born at Nuremberg in 1471. His father was a goldsmith, and he began his artistic work as a chiseler and engraver in the precious metals. He studied painting under Michael Wolgernuth, and travelled extensively in Germany, France, and Italy. His genius secured him hearty recognition abroad as well as at home, and as a designer, a portrait painter, and a painter of imaginative compositions and of religious subjects he held equal rank. He died in Nuremberg in 1528.

CHRIST AT THE GATES OF HELL.

13 x 7½.

Jesus stands on the verge of the pit of torment, bending down to uplift a sinner from its dreadful depths. He wears a scarlet mantle, with the emblem of the Holy Spirit on it, and holds in one hand the banner of victory. Beside him, at the left, stand Adam and Eve, and behind him, in a gloomy archway which opens upon a cavern of fire, Satan is partially concealed.

No. 51.

PIETER MOLYN,

The son of Pieter de Molyn the elder, began life as a painter of animals, and was born in Haarlem in 1637. From his painting of sea storms, wrecks, and other tragedies of the deep, he won the nickname of Il Tempesta. He died in Milan in 1701.

THE TEMPEST.

15 x 22½.

A storm is raging upon a rocky coast. On a crag upon the right is a castle, from whose tower a signal flag is flying. In the foreground, at the right, a ship is coming ashore upon the rocks, where men endeavor to assist the imperilled mariners; and in the middle distance another large vessel is about to founder among tremendous surges. Drowning men struggle in the furious waves, and a large boat endeavors to reach the shore from the sinking ship.

No. 52.

FRANS SNYDERS.

Born in Antwerp, in 1579, and noted as a painter of animals and still life, this artist graduated from the studios of Pieter Brueghel the younger, and of Hendrick Van Balen. He visited Italy and Spain, and in the latter country painted many masterpieces under regal patronage. He was a bosom friend of Rubens, in whose pictures he often painted accessory objects, and of Jordaens and Van Dyck, and was one of the executors appointed by Rubens in his will. He died in 1657.

HOUSEHOLD PETS.

26½ x 33.

A group of three monkeys are sporting with a cat, which teases one of their number while the others chatter their indignation at it.

No. 53.

MONKEYS.

18 x 12.

A study of two pet monkeys of opposite sexes engaging in a friendly romp.

No. 54.

STILL LIFE.

19 x 14¾.

The materials for a savory repast are grouped together on a kitchen table, in the shape of a hare, small birds of various kinds, asparagus, artichoke, and other vegetables, and fruit, awaiting culinary preparation by the cook.

No. 55.

JOHANN MARTIN METZ.

Born in 1730, and received into the painters' guild of Cologne in 1768, this artist was for a time court-painter to the Kurfurst Clemens August of Bonn, and in 1771 established in Cologne a school of drawing and painting which he carried on for ten years with success. In 1781 he removed with his family to England, where his work was highly prized, and where he died in 1800.

FLORAL DESIGN.

31 x 23½.

A composition of garden flowers with a highly ornamental vase at the right.

No. 56.

FLORAL DESIGN.

31 x 22¼.

A garland of garden flowers suspended on a wall above a bird's nest filled with eggs.

No. 57.

CASPAR DE CRAYER,

The foremost contemporary of Rubens and Van Dyck, was born in Antwerp, in 1584. He studied under Raphael Coxie in Brussels, and was at one time a counsellor or alderman of that city. He also travelled in Spain, where he received royal favor, and his work was so powerful that it was often credited to Velasquez. He was a tremendous worker, even after the age of fourscore years, and when he died at Ghent, in 1669, had just finished his masterwork, which is in the museum in that city.

PORTRAIT OF A YOUNG ARTIST.

23 x 19.

A young man of a gallant and spirited aspect, facing toward the left, looks over his shoulder at the spectator with an animated expression. His blond hair falls in bushy and curling masses from under a black hat, and he wears a black cloak, with a white linen collar at the throat and a gold chain.

No. 58.

JESUS BLESSING THE BREAD.

$33\frac{1}{4} \times 43\frac{1}{2}$.

This composition is founded on the passage in the Gospel of St. Matthew, chapter xxv.: "For I was a hungered, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger, and ye took me in." Jesus sits at table in a humble habitation. He has for companion a poor pilgrim. The host and hostess, out of their meagre store, have prepared for the wayfarers a fowl and bread, and bring them wine to drink. Jesus, invoking a blessing upon the bread, utters the magnificent apostrophe to the virtue of unselfish hospitality which furnishes the foundation for the artist's work.

No. 59.

BAREND GRAAT.

This artist was born in Amsterdam, in 1628. He was self-educated in art and a devoted student of nature. He established a school of design at his house, where the best artists of the time congregated to draw from life. He died in 1709.

A VILLAGE FÊTE.

$29\frac{3}{4} \times 43$.

A Dutch village street, at fair time, is filled with merry-makers. Groups of revellers are congregated at an ale-house in the foreground on the left, and other figures enliven the street, which is lined on either hand with houses and trees, and makes a perspective toward a distance of open country.

No. 60.

FRANS PORBUS,

The son of Francis Porbus the elder, was born at Antwerp, in 1570. After receiving some instruction from his father, he went to Paris where he met with such encouragement as a portrait painter that he settled there for life, and the French now claim him as one of their own artists. He painted some important historical and religious pictures, as well as portraits of royalty and the high nobility. He died in Paris, in 1622.

PORTRAIT OF A BOY.

34 x 26¼.

A gallant little patrician, in a brown doublet and trunk hose, with fine lawn ruff and cuffs, and a cloak thrown over his left shoulder, is shown at three-quarter length. He stands with his left hand on his hip, and his right at his side, his face turned toward the spectator, with an expression of boyish fearlessness and pride of conscious station.

No. 61.

GIOVANNI BATTISTA TIEPOLO,

The last of the great painters of the Venetian school, was born in Venice in 1696. He painted compositions in fresco in the mansions and palaces of Italy, Germany, and Spain, and in 1753 was made first director of the Academy of Painting at Venice. He died in Madrid, where he was the favorite painter of Charles III., in 1770.

THE BAPTISM OF THE EMPEROR CONSTANTINE.

28½ x 53.

A composition for a grand decorative painting. In the centre, the first Roman emperor to adopt Christianity kneels, while one of the venerable orthodox fathers baptizes him with water from a sponge. At the left, the Christian prelates and preachers are grouped. At the right the Roman soldiery and the followers of the imperial camp and court crowd forward as if eager to follow their sovereign in his conversion. Angels hover in the clouds above.

No. 62.

HEAD OF A DOGE.

17 x 14.

The head of a venerable and dignified man, with a long beard, facing toward the right. He wears a cap with a richly jewelled band, and a garment richly collared with fur.

No. 63.

HEAD OF A VENETIAN NOBLE.

17 x 14.

The head of an old man, with white beard, and a headdress caught up by a rich jewel, facing toward the left.

No. 64.

JAN VAN HUYSUM.

Born in Amsterdam, in 1682, the son of an artist who became rich through his decorative paintings in the houses of the rich Hollanders, this painter achieved an enormous success by his flower-pieces ; but his most treasured works are his landscape scenes, which he painted for his own pleasure. It is said of him that he would stop work on a high-priced picture which had been ordered of him, in order to take a stroll into the country and paint some simple scene to please himself. These charming works are now highly esteemed by collectors. The painter died in Amsterdam in 1749.

ROMANTIC LANDSCAPE.

25 x 21½.

The foreground is occupied by a forest growing on mountainous and broken ground, with the ruins of a tower on the hillside at the right. From a castle in a valley, in the middle ground on the left, a huntsman has ridden forth to the chase, while figures of peasants and foresters lend additional animation to the picture.

No. 65.

ISAAC DE MOUCHERON,

The son of the celebrated Dutch landscape painter Frederick de Moucheron, was born in Amsterdam in 1670 and was the pupil of his gifted father, whom he surpassed in his works. He made a journey to Rome, but spent practically his entire life in his native city, where he found a wide patronage among the wealthy and cultured Dutch noblemen and merchants. He died at his easel in 1744.

PARK LANDSCAPE.

32 x 51.

The foreground is occupied by a stately terrace, decorated with statuary and figures, the centre being occupied by an ornate fountain. At the right is seen the columned portal to a splendid villa, from which a lady and gentleman engaged in conversation are entering upon the terrace. On the left are some huntsmen and dogs, and ascending the steps, from the park in the middle distance, is another figure. The background, diversified with villas and humbler buildings, terminates in a mountainous horizon.

No. 66.

SALVATOR ROSA.

This artist was born at Renella, near Naples, in 1615, and was a pupil of his uncle, Paolo Greco, and of his brother, Francesco Fracanzano. He was a man of active originality, and won fame as a musician and satirical poet as well as a painter. He also engaged actively in politics and took part in the insurrection of Massaniello at Naples. His proud and courageous spirit is reflected in his works. He died in Rome in 1673.

DIANA AND ACTÆON.

52 x 38.

In the depths of a secluded glade of the primeval forest the chaste nymph and her attendants are surprised at the bath by the intrusive young huntsman. The figures are only accessory to the landscape, which is a study of those forest trees of towering height which the painter loved so well to make subjects of his brush.

No. 67.

THE FREE LANCE.

40 x 62.

In the background a furious battle is raging. It is seen between the legs of a charger in the foreground, which a horseman, with a red cloak, and a long lance in his hand, is spurring into a furious gallop, his cloak flying in wide folds from the speed of his progress.

No. 68.

PALMA VECCHIO.

Giacomo Palma, called Palma Vecchio, or the elder, to distinguish him from his nephew, who was also a painter, was born near Bergamo about 1480. He belonged among the famous colorists of the Venetian school, to whose fame his works largely contributed. He died in Venice in 1428.

MADONNA WITH CHRIST AS A CHILD.

$37\frac{1}{2}$ x 49.

The Madonna is seated in the centre, sustaining the Christ-child on her lap, while the infant St. John and other coronized figures are grouped around. The group, rich and strong in color, is presented against a harmonious and rich landscape background.

No. 69.

ANDREA SALANIO.

Born in Milan about 1483, this artist became a servant of Leonardo da Vinci, and showing artistic talent, received lessons from his master, who made him his friend and constant companion. He accompanied Da Vinci to France, and after the latter's death at the court of Francis the First, he returned to Italy, where he died some time after 1520.

THE TRIBUTE OF SAINT GEORGE.

$42\frac{1}{2}$ x $33\frac{1}{2}$.

The Virgin is seated in a landscape, supporting the infant Saviour on her back. Behind them at the right is the figure of an angel playing upon a lute, while at the left Saint George presents to the Redeemer the head of the dragon which he has just slain. The carcass of the dragon and the horse of the warrior-saint are seen in the middle ground, and in the distance is a mediæval Italian town.

No. 70.

LUDOVICO CARACCI.

Born at Bologna, in 1555, the son of a butcher, and a pupil of Fontana, this artist studied chiefly under Tintoretto at Venice, and afterward painted in Florence, Mantua, Parma, and Padua. In 1589 he founded an academy of painting in Bologna, which became the most important art school of the time in Italy. Among his pupils were Domenichino and Guido. He died in 1619.

MADONNA AND CHILD.

40 x 36.

Seated upon a raised seat under a canopy in a stately colonnade, the Virgin and the infant Redeemer are surrounded by a group which includes St. Ambrose, who kneels, clad in full ecclesiastical vestments, while an angel holds his crosier behind him ; John the Baptist, with his scrip and rustic cross, who points out the Saviour as the Son of God, his master and the light of the world—"There cometh one mightier than I after me, the latchet of whose shoes I am not worthy to stoop down and unloose"—and St. Peter, who stands resting on his sword, and contemplating the Divine Mother and Child.

No. 71.

JACOB VAN OCHTERVELT.

A native of Holland and probably a scholar of Terburg, this artist's pictures are distinguished by faithful representation of draperies, furniture, etc., and a fine rich coloration. The dates of his birth and death are uncertain, but it is known that he was born in Holland where he passed all of his life, that his most flourishing period was about 1655, and that he died about 1670.

A FAMILY GROUP.

40 x 35½.

Seated at a table, in a handsome interior, the father, a man of severe and serious expression, dressed in black, has been reading the Scriptures to his wife, who is seated facing him at the right. He looks up from his pious task as if to rebuke the levity of a little girl, who plays with a pet spaniel in the foreground. Through a door at the left a portion of the stately hallway of a rich and splendid house is visible.

No. 72.

NICOLAAS MAES.

This artist was born in Dordrecht in 1632. He painted under Rembrandt at first, and later in the Flemish school at Antwerp, where he was a friend of Jacob Jordaens. His small genre works and his portraits advanced him to a prosperous career, both in Belgium and at Amsterdam, in which city he finally settled, and where he died in 1693.

PORTRAIT OF A PRINCESS.

42¾ x 33½.

She is represented seated, her cheek resting on her left hand, while with her right hand she caresses the head of a hound which appears at her knee. Her rich gown is partly covered by a robe faced with ermine, and her sumptuous costume is set off with many ornaments of pearls and jewels.

No. 73.

KAREL RUTHARDT.

A resident of Ratisbon, where he was probably born, this artist studied and worked in Italy and became noted for his hunting scenes. He seems to have been in his prime between 1660 and 1680. The dates of his birth and death are unknown, but the latter event appears to have occurred at Ratisbon, where he settled in 1664.

A BEAR HUNT.

30¼ x 37½.

A pack of hounds have pursued two bears and brought one to bay. The furious beast struggles fiercely for its life, while its mate seeks to escape the dogs by further flight. The action of the scene occurs under an embankment at the left of the picture, while at the right is seen a wide open country over which the chase has been made.

No. 74.

JOACHIM BUEKELEAR.

Born at Antwerp in 1530, and a pupil of his uncle, Peter Aertsen, he became distinguished in his time as a painter of kitchens, game, fruits, flowers, birds, fish, and other still life, which have now become excessively rare. He died in Antwerp in 1610.

KITCHEN STILL LIFE.

35 x 29½.

A realistic study of a group of kitchen utensils in wood, metal, and pottery, under a strong effect of bright light and shade, and upon a scale approximating the size of the natural objects.

No. 75.

SALOMON KONINCK.

Born in Amsterdam in 1609, this artist was one of those who grouped themselves around the supreme genius of Rembrandt, and who were subject to his influence. He studied under Colyns, and afterward under Mostaert, but his real master, as far as influence in art goes, was Rembrandt. He died in Amsterdam in 1674.

PORTRAIT OF AN OLD NOBLEMAN.

39 x 30½.

An old man, of a rugged and determined type, is shown facing toward the left and seated. His ruddy face is framed in a short, silvery beard and hair. He wears a cap upon his head with a jewel at the front, and a rich furred cloak over a dark doublet, and his breast is crossed by a massive golden chain. The expression of his face is that of a man of action, long accustomed to habits of command.

No. 76.

JAN DE HEEM.

Born in Utrecht in 1600, this artist was the pupil of his father, David de Heem, whom he excelled in the delineation of still life, of which his father had made a specialty. No mansion in Holland was considered complete in his time without a picture of flowers or fruit by De Heem. He was driven out of his native country by the invasion of the French armies of Louis XIV., and settled in Antwerp, where he died in 1674.

STILL LIFE.

48 x 38.

Flowers and fruit are grouped in rich profusion around a sculptured niche in a stone wall, while butterflies and insects hover about the luxuriant garlands.

No. 77.

JACOB GERRITZE CUYP.

Born in Dortrecht in 1575, and a pupil of Abraham Bloemart, this artist was one of the founders of the famous guild of St. Luke in his native city. He was one of the originators of the naturalistic school of painting in Holland, and was himself an able painter of portrait, history, landscape, and animal life. He died in 1649.

ELISHA AND THE SHUNAMITE.

39 x 50.

A subject from the Second Book of Kings, chapter iv. The good Shunamite has gone up to Mount Carmel to beg the prophet Elisha to restore her son to life. She kneels at the prophet's feet, at the right of the composition, while the man of God reproves his servant, Gehazi, who would thrust her away. At the left, her servant watches the ass upon which the afflicted mother rode on her errand of despair and hope, while a shepherd seated by the roadside looks on. A herd of sheep is seen in the middle ground, and the landscape is spacious in extent and bright in sunlight.

No. 78.

JAN VAN GAYEN.

Born at Leyden in 1596, this artist was the regenerator of landscape painting in the Low Countries. He had some lessons under such small masters as Schilderpoort, Hendrick Klok, and Willem Gerritsz, and made a tour of France. He made a study of luminosity and harmony rather than color, and was the master of some painters famous as masters themselves, like Jan Steen, Nicolaas Berchem, and, possibly, Salomon Ruysdael and Simon de Vlieger. He is said to have never ceased working for a single day, from the commencement of his artistic career until his death in 1666.

LANDSCAPE WITH FIGURES.

35 x 50.

A road crosses a wide plain from the foreground at the right, losing itself in perspective toward the horizon at the left. In the foreground, a man drives a pack-horse along the road, while a dog trots in advance, and on a sandy bank at the right a group of wayfaring peasants rest upon their journey. Behind a clump of trees in the middle ground a humble farmhouse is seen, with figures upon the distant road. A vast sky arches over the spacious landscape, which is rendered in delicate gradations of warm brown and gray tones, and enlivened by flashes of sunlight.

No. 79.

PETER VAN BOULE.

This Flemish painter was a pupil of Snyder's, and like his master, devoted himself to the painting of fowl and still life. He worked in the Gobelins at the time Charles Le Brun had the direction of that establishment. The exact dates of his life are uncertain, but he is known to have worked between 1660 and 1690.

FIGHTING FOWL.

45 x 47.

A scene in a fowl-park, in which a rooster, flying at a peacock with beak and spur, has just wounded his enemy in the neck. An audience of hens looks on upon the combat. The background is a stately Flemish garden in the style of the seventeenth century.

No. 80.

CHR. BERUH. RODE,

The chief historical painter at the court of Frederick the Great of Prussia, was born in Berlin in 1725. He was a pupil of Antoine Pesne in Berlin, and of Carle Van Loo in Paris, and studied also in Rome and Venice. In 1783 he became director of the Berlin Academy and he died in that city in 1797.

THE BROTHERS OF JOSEPH DYEING HIS COAT.

47½ x 59½.

At the right, one of the envious brethren is seated on the ground. At his feet is a kid, which he has killed with a knife which he holds in one hand, while with the other he pours its blood from a dish upon Joseph's coat, which another brother holds up. Other of the brethren are seen in the background at the left.

No. 81.

ABRAHAM STORCK.

This pupil of Bockhuysen was born in Amsterdam some time before 1650. He painted the same class of subjects as his master. He died in Amsterdam about 1710.

A HARBOR.

$37\frac{1}{2}$ x $64\frac{1}{2}$.

In the foreground at the left some vessels are moored on the shore of a spacious bay, surrounded by high hills. Various craft are on the water in the middle distance, and upon the opposite shore is a town lighted by the warm reflection of the sunset sky.